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THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.

No. 123

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Royal Academy of Music, York Gate, Marylebone Road,
London N.W.1.

Distribution of Prizes and Annual Awards

by Alfred J. Waley Esq., F.R.A.M.

(Vice-President)

A PROGRAMME of music by the Choral Class under Mr. Ernest Read and by Miss Jean Mackie (Pianoforte Solos) having been performed, THE PRINCIPAL opened his Annual Report by referring to the great loss the Academy had sustained by the death of H.R.H. the Duke of Connaught, whose close personal interest and help had meant so much to the welfare of the Institution. Dr. Marchant said they rejoiced that they had been privileged for forty-one years to have such a great national figure and so fine a personality at their head. They were honoured too by the gracious acceptance of the office by H.R.H. the Duchess of Gloucester who thus became the first Lady President of the R.A.M.

The following elections as Vice-Presidents were announced: His Grace the Lord Archbishop of Canterbury and Mr. Alfred J. Waley. During the past year they had lost by death: Mr. Copeley-Harding—who served upon the Committee of Management for 15 years; Mr. Acton Bond—for many years Director of the Drama Class; Mr. Arthur Hinton—Professor of Composition; Mr. Gerald Waleen—former student and Fellow; Mr. David Carl Taylor—ex-student and a valued younger member of the Professorial Staff; and Dr. W. H. Reed—a former student and Fellow who, though latterly attached to the staff of the R.C.M., had retained his friendship and loyalty to his *Alma Mater* and had adjudicated for the R.A.M. during that present Term. By retirement also the Academy had lost the services of Mr. Philip Cathie and Miss Irene Thompson. Dr. Marchant in each case paid grateful tribute to the work and personal character of those he had mentioned. He added that the many visits, during leave, of those connected with the Academy who were away by reason of the war, were welcomed with very great pleasure.

The following benefactions were announced: *The Emily Foxcroft Scholarship* for English-born contraltos (under the Will of Emily Mortimer Heath); *The Elsie Owen Prize*—instituted by her friend Miss H. Theodora Tetley; *The David Carl Taylor Trust*; *The Frederick Moore Gift* of £1,000, the income of which will be allocated from time to time to students coming from Australia, New Zealand or Tasmania for the purpose of pursuing their studies at the Academy. A gift of a further £500 from a friend of the R.A.M. who wishes to remain anonymous had been received and also a number of

valuable, interesting and useful musical instruments and full scores of works having Academy connection. "All these benefactions and gifts I acknowledge most gratefully" said Dr. Marchant, "and would like the donors to know how much we appreciate their kindness and generosity."

The award of the *Dove Prize* to Ronald Smith and the newly-established *Elsie Owen Prize* to Joan Taylor were made public and expression given to the thankfulness felt by all that they had been able to work with less interruption than during the previous year. In spite of ever-increasing difficulties all activities had been maintained with but little restriction and a fine spirit of enthusiasm and tenacity of purpose had been shown by staff and students alike. A brief résumé of the principal events of the past year's work and of special additional recitals and concerts gave evidence of the commendably high standard kept up, testifying to the thoroughness of training students received and to the splendid work done by the Professorial Staff. The R.A.M. Club had had another very successful year under the presidency of Mr. Harry Farjeon. "It is good to feel that the Club is, root and branch, in such a healthy condition and its Socials so well attended. That means that the Academy, in the minds of its students, past and present, stands for something more than merely a training centre for music."

Sir Arnold Bax, Sir Henry Wood, Mr. John Barbirolli, Miss Hilda Bor and Dame Myra Hess were among those whose names Dr. Marchant mentioned in congratulation for honour received and work finely done, and he acknowledged with gratitude all the help and encouragement received from the Board of Directors, the Committee of Management and Administrative Officers, the professorial, clerical and general staffs (all of which had been seriously depleted), the Lady Superintendent, and finally, from the students themselves. They had shown a splendid spirit, not only in their studies but also in various forms of National Service, including the L.C.C. scheme of Lunch-time music, to which many had contributed. "There is no question" said Dr. Marchant in conclusion, "that music is playing an increasingly important part in the life of the nation at this most critical time in its history. It is proving itself more and more to be a powerful agent for good. This surely justifies the continuance of musical education in all its branches and should inspire us all to increased effort in the furtherance of the great art to which our beloved Academy is dedicated."

The Prizes and Awards were then distributed by Mr. Alfred J. Waley to whom a Vote of Thanks was proposed by Sir Courtauld Thomson, K.B.E., C.B., M.A., a Director of the R.A.M., and the proceedings closed with the singing of the National Anthem.

Concerts

CHAMBER CONCERT—June 1.—Quintet in E flat, for Piano, Oboe, Clarinet, Horn and Bassoon, *Mozart* (James Iliff, Michael Dobson, Henry Scott, Paul Engel, Ronald Waller); Two Movements from “Dies Natalis,” *Gerald Finzi* (Isabel Donachie); Sonata in B minor, *Liszt* (David Till); Quartet in G, for two Violins, Viola and Violoncello, *Arnold Bax* (Sheila Nicholson, Ruth David, Jeanette Pearson, Sylvia Bor).

ORCHESTRAL CONCERT—June 9, conducted by SIR HENRY J. WOOD. Prologue from “The Golden Legend” for Baritone Solo, Chorus, Orchestra and Organ, *Sullivan* (Clement Hardman, Organ: Leslie Regan); Scottish Concerto for Piano and Orchestra, *Mackenzie* (Ivey Dickson); “Tintagel,” *Arnold Bax*; Symphonic Prelude (MS.) *Ronald B. Smith*; Récit et Air de Lia (L’Enfant Prodigue) *Debussy* (Estelle Applin); Symphony in D minor, *C. Franck*.

SECOND ORCHESTRA—July 11, conducted by MR. ERNEST READ and members of Conductors’ Class; Eric Sawyer, Kurt B. Koppel and Valerie Gorringer.—Symphony IV (1st movt.) *Beethoven*; Concerto in A, Violin and Orchestra (2nd and 3rd movts.) *Mozart* (Sheila Nicholson); Symphony VI (2nd movt.) *Tschaikovsky*; Concerto in A minor, Piano and Orchestra (1st movt.) *Grieg* (Winifred Coake); Eight Russian Folk-songs, *Laidov*; Recit. and Aria (Magic Flute) *Mozart* (Jean Pantlin); Overture—“Oberon” *Weber*.

STUDENTS’ COMPOSITIONS—Fourteen students presented their works for performance at the concert on July 14 and the compositions heard were of notable interest and various in form. Chamber, Vocal, Recitation Accompaniment and Organ Music contributed to the programme, the String Trio and Quartet works having been rehearsed under the direction of Mr. Herbert Withers. These concerts, and the frequency with which students’ and ex-students’ works appear in other programmes throughout the term, afford strong evidence of the continued vitality of the Composition department notwithstanding the preoccupations of wartime.

MANY OTHER CONCERTS—Informal, Fortnightly, and Students’ Recitals—have again given to pupils occasions for public appearance and to professors opportunities for noting progress. The eclectic and varied programmes, ranging over ancient, classical and modern schools, and including many compositions by students and ex-students, have in themselves furnished a comparative course in the progress of music.

OPERA—Students of the Operatic Class, under the direction of Mr. Frederic Austin, gave two performances from repertory on July 8 and 9 in the Duke’s Theatre. Selections from “The Flying Dutchman” *Wagner*; “Cosi fan Tutti” *Mozart*; “The Mastersingers” *Wagner*; “Hansel and Gretel” *Humperdinck*; “Faust” *Gounod*; “Eugene Onegin” *Tschaikovsky* and “Aida” *Verdi* comprised the programme performed by eighteen principals, female chorus and full orchestra.

Marriage

SHELDON—GRINKE—On June 13, at Christ Church, Lancaster Gate, Ethel Dorothy Sirr Sheldon to Frederick Grinke, L.A.C., R.A.F.

Birth

THOMAS—On September 19, 1941, to Mr. and Mrs. Mansel Thomas (*née* Megan Lloyd) of Bangor, a daughter—Grace Mansel.

With His Majesty’s Forces

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address: 91 Crane St., Salisbury, Wilts.

R.A.F.—Arnold Richardson.

W.A.A.F.—Sheila Dixon, Margot Edwards.

HOME GUARD—Manuel Frenkel (Upper Thames Patrol).

In Memoriam

William Henry Reed

M.V.O., D.Mus. (Cantuar), F.R.A.M., F.R.C.M.

July 2

Dr. Reed died suddenly from heart failure while examining for the Associated Board at Dumfries. He was born in 1877 and was trained at the R.A.M. where he studied the violin under Emile Sauret and composition under Ebenezer Prout. His success in both subjects was shown by his playing a concerto of his own at the orchestral concert at Queen's Hall during his last term. Much of his early professional work was done in Gloucestershire where he gained valuable experience in training, leading and conducting orchestras, in which capacities he was later to become so distinguished and so prominent a figure as leader of the Three Choirs Festival where some of his orchestral works had their first hearing. Latterly he had been a professor of the violin at the R.C.M. and his work as leader of the London Symphony Orchestra for many years made him one of the best-known and honoured figures in London and provincial musical life. As a composer he succeeded in a *genre* quite his own and his book, *Elgar as I knew him* is a delightful record of a long and intimate friendship both personal and musical. Sir Ivor Atkins, speaking with a close and particular knowledge, has said: "I do not suppose that the R.A.M. ever produced a musician who exerted a wider influence or of whom it could be prouder." The notices in the daily press have paid tribute also to his inimitable humour, which found expression in his music and his stories, and to his friendliness and helpfulness to all, and especially to amateur musicians. "Reed was the kindest man in the world: he always helped."

Mrs. Arthur Reed (Edith Byford) writes:

You ask me for some reminiscences of Willie Reed's student days at the R.A.M. We all had the happiest time possible with our inspiring and beloved professor M. Emile Sauret, and Willie Reed (as we all called him then) was one of the keenest of the students. It was always a joy to play with him—in orchestra or ensemble of any kind—he was so enthusiastic and jolly. He was a most charming and delightful companion—one could always be sure of being thoroughly interested and "keyed up" when in his company—he loved his art so wholeheartedly. It was great fun to try through some of his many compositions,—very often for new and unusual and—in *his* hands—most interesting combinations of instruments. He was, in every way, an unique personality and he has left a very great gap in our musical world.

Paul W. Corder, F.R.A.M.

Ex-Student and Professor

Mr. Harry Farjeon writes:—

If I were asked to sum up the character of Paul Corder in two words, I should point to his reticence and his integrity. No man could have been more self-effacing than he; no man could have been more honest. Advertisement and Compromise were equally foreign to his nature—so much so that few can have been aware of his tremendous ability, or of the strength of the opinions in which, unmodified, he would persist after withdrawing from the hurly-burly of the world. There were two sayings current in my family during his (and my) student days: "That'll tickle Corder," and "Paul ought to be wrecked on a desert island." The first had reference to Frederick, the father, but it would equally have fitted the sense of humour of the son. As for that desert island, we felt that only in such an environment could Paul's varied talents have found full scope. He could make anything, from a symphony to a motor-boat, from an essay to a ragout. As a matter of fact he did eventually acquire an island, but it was the island itself that was wrecked—not the inhabitant. And this not before he had found time to turn a beautiful but barren spot into an abode of delight.

Like his father, Paul did not push forward his own musical compositions. A rebuff from a publisher or a conductor was sufficient to cause him to withdraw for months—even for years. He was too sensitive to plunge through the cruelties and disappointments inevitable in professional life, and so did not attain the public position to which his talents should have led. His Pianoforte Preludes, an early work, remain his best-known; in later life he wrote but little, devoting himself to the other sides of his constructive gifts, and to the call of a few deep friendships. Among these were his student association with Aldo Antonietti and his inherited affection and admiration for Arnold Bax, in whose work he seemed to find the fulfilment of his own ambition. The Bax Fourth Symphony is dedicated to him.

We all, his friends and hers, think with emotion of the greatest friend of all during the years of his life: his sister.

OBITUARY—GEORGE AITKEN, D.MUS. (CANTUAR), A.R.A.M., F.G.S.M. was 74 years of age, and had been organist and choirmaster of Hampstead Parish Church since 1896. He was for many years a professor of the pianoforte at the G.S.M., where he propagated the principles of Tobias Matthay, whose ardent disciple he was. Many will remember him as a warm-hearted and generous friend.

FREDERICK JAMES GOSTELOW, A.R.A.M., A.R.C.M., F.R.C.O., who died suddenly on June 27, had been organist of Luton Parish Church since 1899, and of the Duke of Bedford's private chapel at Luton Hoo since 1900. He was also well-known as a recitalist.

JANET PEEL—We regret to announce the death of Miss Janet Peel which occurred early this year through enemy action whilst she was on her way to Bermuda to take up postal censorship work.

R.A.M. Club—Midsummer Term, 1942

by Harry Farjeon

Is this quite fair, one wonders? Should a President, besides presiding, be set to chronicle deeds and doings for which he is in part responsible? Can he, indeed, fulfil this task in due humility, eschewing the luscious adjective, the mellowing adverb, the explosive interjection? I think not, but I am asked for a few words, and a few words I will provide.

The term's events were ushered in by a Social the programme of which was provided by Cyril Smith and Phyllis Sellick. Most regretfully I had to miss this, as I was in bed with a temperature, but everybody tells me that the performances were full of beauty, which I can well believe. Thoughts of King Henry the Seventh continually flitted (I am informed) across the minds of the audience, few of whom could understand why. As I read it, this was another Union of the Roses. We sent out Phyllis, one of our white roses, from York Gate; instead of gathering her red rose at Lancaster Gate, as was anticipated, she went still further West and brought back with her Cyril, worthy representative of the other great House of Music. On the way, I take it, they stopped for rehearsal at every residence fitted with two pianos. Only thus, I am assured—only thus could their perfect ensemble have been achieved.

The second event was a session of the Academy Brains Trust. I acted as Question-master and the team consisted of Harold Craxton, Ernest Read, Spencer Dyke, Frederick Austin and, as distinguished visitor, Harriet Cohen. In answering the questions it was decided that Beethoven would have been a success on the R.A.M. staff; that the Artistic Temperament is many and various (one point made was that it inevitably includes disability to detect the artistic temperament in anybody else); and that if the Violin is more difficult than the Piano, as held by Spencer Dyke and opposed by Harold Craxton, it didn't matter anyhow, as Singing is more difficult than either (Frederic Austin). This particular debate almost terminated the life-long friendship of Harriet and Harold—a friendship that commenced (one gathered) when she was 16 and he only just beginning his sere and yellow. For she came down unexpectedly on the side of Spencer—full of regret she was, feeling herself a deserter, and for a moment the feathers flew. Ernest Read proved a host of knowledge; everyone should be happy to be his guest. And his guests we will all of us be for the next twelve months as he is now our President-elect.

Then there was the First Round of the Sports Cup, against the Royal College. We can't go marrying one another all the time, so in the intervals we compete at table tennis or what-not. The great days were round about 1921, when we had nine matches every year. Three at hockey, three at football and three at cricket. The climax came one summer when the score was "4 all" and we had a final cricket match as the decider. At Lord's, if you please, for Roberts, our captain, was a County man, and used his influence. The great players on that occasion were two baritones, who have been in the

public eye ever since. For us, Roy Henderson; for the College, Keith Falkner. The College opened brilliantly and all seemed lost, but Roy saved the game for us, as he was soon to save it for Delius in *A Mass of Life*. The resultant draw led to a tie, and each institution held the Cup for 6 months. Now our programme is less ambitious: just the best two out of three at Table Tennis. The first round went in our favour, but the College may have their revenge in the autumn. I don't know whether Ernest Read is adept at putting on the fluence?

To conclude the term we had, on the very last day, the R.A.M. Club Tea. This function, the meagre descendant of the Dinner and the Supper, may not mark the limit of our patriotism, for it was hinted (if I may quote one of my own remarks) that next year it might have to be Eleveses. After the biscuits there was a Revue, in which:

Wilton Cole led the way with a dignified presentment of Dr. Crotch;

Marie Coupland looked like a cat and Marjorie Lavers sounded like one;

Ivey Dickson played with her usual insight and inspiration;

Virginia Fortescue played *Lady, be Good* rather like a Lady being Naughty;

Marie Coupland, Margaret Kain and Betty Sagon, though totally unrelated, not being Sing-song Sisters, or Cooing Cousins or even Academic Aunts, made a delightfully blended Trio; and:

Harold Craxton told us of Two Englishmen in search of Golf so wittily that I hereby advise Mr. Read to engage him to give us next year Two Golfers in search of Music; while:

Elizabeth Harding accompanied admirably throughout, whether as a cat-like Cat or (yes, I will after all use the term) as an Academic Aunt.

And so, the holidays!

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.
Address: 91 Crane Street, Salisbury, Wilts.)

MR. MALCOM C. BOYLE, Organist of Chester Cathedral, gave a recital at the Distribution of Diplomas at the R.C.O. on July 25.

MR. ARNOLD RICHARDSON, Borough Organist of Wolverhampton, gave a lecture-recital at the Wolverhampton Civic Hall on the occasion of his last appearance before joining the R.A.F.

MR. J. A. WESTRUP conducted Elgar's *The Music Makers* given by the King's College Choral and Orchestral Society, Newcastle, on March 14.

MR. HERBERT WITHERS conducted the Oxford Chamber Orchestra at Oxford Town Hall on May 5.

MR. CLIFFORD CURZON played Ireland's piano concerto with the Wessex Philharmonic Orchestra at Southampton on April 26.

MISS JEAN MACKIE played Shostakovitch's piano concerto at a concert of Russian music given by York Chamber Orchestra on April 12.

THE PRINCIPAL has been elected to the following offices: as Examiner for Musical Degrees in the University of Durham; as President of the Hertfordshire Rural Music School in succession to the late Sir Walford Davies; as Chairman of the Royal Exchange Luncheon Hour Concerts recently founded by Miss Hilda Bor.

DAME MYRA HESS was soloist on June 30 at the opening concert of Miss Hilda Bor's City of London Luncheon Hour Concerts.

MR. G. D. CUNNINGHAM has been nominated as President of the Incorporated Association of Organists in succession to Dr. Harold Rhodes.

MR. HARRY FARJEON's Symphonic Poem *Pannychis* was played at a Promenade Concert on July 10 and his story *Exit* (adapted for radio by his brother, J. Jefferson Farjeon) was broadcast on August 11.

MISS MURIEL KEMP's pupils of Truro Music School gave a concert at Truro on July 10.

MISS BERTHA HAGART sends word of her appreciation of the Magazine and congratulations to all at the R.A.M. for their success amid wartime difficulties. She has recently played at Falmouth, Redruth, Newquay and a Mozart concerto in Gloucester Cathedral besides taking part in a number of C.E.M.A. tours.

MISS HELEN MOWLL's Sibertswold Musical Society recently sang Parry's *Pied Piper of Hamelin* at a concert in aid of the British Red Cross Society, and her "Piano Club" meets periodically.

MISS ANGELA JUDD has recently broadcast three recitals from the Durban studio. The second programme was of works by modern English composers including some pieces by Norman Demuth. She sends her good wishes to the R.A.M. and its Magazine.

MRS. C. M. FACEY, writing from Rogate to express her pleasure at receiving the Magazine, recalls with zest Tenderden Street and some personalities of "the nineties" who are still "going strong." She concludes: "*Tempus fugit!*"

MISS JANE GARBUTT sends most interesting accounts of her work at Loftus, Yorks. where she is helping her mother to run a farm. Press cuttings include a charming photograph of Miss Garbutt with the searchlight unit which is their special care, and up to last March over £417 had been raised for various wartime funds including £360, by a week's effort, for Mrs. Churchill's *Aid to Russia*. Miss Garbutt usually sings at the entertainments. She sends her kindest remembrances to all R.A.M. friends, and the Magazine is glad to respond with hearty congratulations upon the success attending her fine work.

MR. THEODORE HOLLAND's *Variations on an Original Theme in G minor* were played by Miss Peggy Grummitt and Miss Lucchesi at the Sussex Women Musicians' Club on April 25.

MME. ELSIE HORNE was joined by Miss May Mukle in a performance of a sonata by Frank Bridge at the Forum Club on June 10. The programme included piano works by Mme. Horne and York Bowen, played by Miss Iris Loveridge, and Miss Mukle played two of her own compositions.

MISS MARJORIE HAYWARD adjudicated in the Cornwall Musical Festival at Truro on July 3 and 7, and also took part in a recital at the Cathedral.

MISS HELEN PIENA has given courses of lectures on *Music in Clubs* to Club-leaders in East London and for the London Diocesan Council for Youth. She sends us also news of her engagement to Capt. Robert Sutherland Colquhoun, I.A.O.C.—Congratulations from the R.A.M.!

MISS SYBIL BARLOW and Miss Milly Stanfield gave a recital in aid of the Duke of Gloucester's Red Cross Fund at Priory Road on July 18. They have now raised over £2,000 by these recitals.

DAME MYRA HESS, at her National Gallery Concerts, has recently been assisted by the Misses Marjorie Hayward, Winifred Copperwheat, May Mukle, Olive Zorian, Marjorie Lavers, Joy Hall, Audrey Catterall, Harriet Cohen, and Messrs. Arthur Catterall, Herbert Lodge, Watson Forbes, A. De Reyghere, The Griller Quartet, Geraint Jones, Max Gilbert, Alec Rowley, Edgar Moy, Roy Henderson, Frederick Grinke, John Barbirolli, and Harold Craxton.

THE LONDON SUMMER CONCERTS, May 27—June 11, of which Mr. Theodore Holland was Chairman of the Organizing Committee, included Sir Henry Wood and Mr. John Barbirolli among Conductors and Messrs. Clifford Curzon, Mewton Wood, The Griller Quartet and Dame Myra Hess as executants. Works by composers of the United Nations included items by Sir A. Bax and Mr. Arthur Bliss.

MR. MICHAEL HOWARD was assisted by Misses Isolda Brookman, Isabel Donachie, Ruth David, Marjorie Lempfert and Mr. Victor Goldman during his series of recitals at St. Mark's, Marylebone Road, May 27—June 10.

MISS JOSEPHINE RHODES's song, *A Great Time* was included in several recitals at the International Arts Centre and elsewhere during April and May, and her *The Knight of Bethlehem* was sung at St. Mark's Marylebone Road on May 6.

MISS DOROTHEA VINCENT assisted at a Chamber Music concert at Cowdray Hall on June 27.

MR. LIONEL BOWMAN writes again from Cape Town voicing his appreciation of the *R.A.M. Magazine*. He has been appointed to the staff of the College of Music there under Eric Grant and sends most interesting details of his recent performances, broadcast and otherwise. Some of his Concerto items have been conducted by George Tobias who is now Musical Director to the Broadcasting Corporation. He concludes: "We are all proud of you in England."

MISS KIT MARTIN, writing in January from Santiago, also expresses her thanks for receiving the Magazine so regularly. She was contemplating work for the Head Mistresses' Association in Buenos Aires and intended to go by sea round the south of S. America, through the Straits of Magellan and by Tierra del Fuego—a trip of twenty days. She says: "how I should love to walk into the dear old R.A.M. and see how many there are left of the old familiar faces!" Her good wishes will be warmly reciprocated.

THE MISSES SHEILA NICHOLSON, Joyce Chapman, Freda Hart, Margaret Hubicki, Joy Hall, Eugénie Ansermier, Margaret Ahrens, Betty Eggleton, Estelle Applin, Isolda Brookman, and Mr. Alan Hooper took part in a series of concerts in Duke's Hall from July 29—August 19 for members of Canadian and Allied Forces attending the Summer School of the University of London.

MR. JOHN BOOTH's choral activities recently have included three performances of Mozart's *Magic Flute* at Wandsworth and Esher, and elsewhere Stanford's *Revenge* and a new madrigal specially composed for his choir by Dr. F. T. Durrant. Good sums for wartime charities have thus been raised.

MR. MANUEL FRENKEL has recently given piano recitals at Surbiton and Kingston and has also taken part in other local concerts.

MR. JOHN PAUER has recovered from his recent serious illness sufficiently to hope to resume teaching during Michaelmas Term.

MISS ALICIA LANGHAM sang groups of songs in Italian, French, and English at a Musical Evening held by the Corresponding Members of the Royal Schools of Music at Ealing on June 20.

MRS. FRANK MERRICK (Sybil Case) played Mozart's D minor piano concerto with the Salisbury Orchestra recently. She has also arranged a series of chamber concerts there, with distinguished soloists, which have filled the hall upon every occasion.

New Publications

"Can I be afraid of God"—Song	{ (Boosey and Alma Goatley Hawkes)	
"Teasing Song"—Duet, Ten. (or Bar.) and Soprano		
"The Cherry Tree doth bloom"—Duet, 2 Sop.		
"Sanctuary"—Song (all voices)	{ (Ascherberg)	Gerald Carne
"To-day and To-morrow"—Song		
"In the Cathedral" Tone picture for organ or piano Also for Mil. Band (5½ min.) (Liber)		Gerald Carne

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are now due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

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Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.